



2014 RECENT ACQUISITIONS

RAFAEL VALLS LIMITED

OLD MASTER PAINTINGS

11 Duke Street, St. James's, London SW1Y 6BN

Telephone: +44 (0) 20 7930 1144

Fax: +44 (0) 20 7976 1596

Email: info@rafaelvalls.co.uk Website: www.rafaelvalls.co.uk



Member of BADA & SLAD



ACKNOWLEDGEMENTS

We are extremely grateful to the following for their generous help in the writing of this catalogue: Peter van den Brink, Remmelt Daalder, Pip Dodd, Charles Dumas, Christine Jackson, Paul Huys Janssen, Suzanne Laemers, Sander Paarlberg, David Scrase, Nicola Spinosa, Katlijne van der Stighelen and Jorgen Wadum. As always their important additions to our research have helped to give us further insight into our paintings.

Front Cover:

Jacob Adriaensz Backer '*Democritus, the laughing Philosopher*', (detail) cat. no. 1.

Back Cover:

Augustin Brunias, '*Two Natives in an Exotic Landscape*', (detail) cat. no. 5.

Catalogue of Works

The catalogue is arranged in alphabetical order

1. Jacob Adriaensz Backer
2. Ludolf Backhuizen
3. Jacob Bogdani
4. Cornelis Pietersz Bouwmeester
5. Augustin Brunias
6. Baldassare de Caro
7. Jacques de Claeuw
8. Jean Baptiste Claudot
9. Aelbert Cuyp
10. Abraham van Diepenbeeck
11. Willem van Diest
12. Marie Margaretha La Fargue
13. Paulus Constantin La Fargue
14. Vicente Giner
15. Jan Josefsz van Goyen
16. Wolfgang Heimbach
17. Gerard Hoet I
18. Abraham Danielsz Hondius
19. Jacob Levecq
20. Giovanni Migliara
21. Hendrick van Minderhout
22. Pieter Neefs II
23. Henri Horace Roland de la Porte
24. Frans Pourbus I
25. Pieter Jansz Quast
26. Domenico Remps
27. Hubert Robert
28. Johannes Rosenhagen
29. Cornelis Schut
30. Aernout Smit
31. Pieter Willemsz van der Stock &
Willem Cornelisz Duyster
32. Herman van Swanevelt
33. Pieter Tillemans
34. Jacob Toorenvliet
35. Jacob van der Ulft
36. Lucas van Valkenborch
37. Pieter Cornelisz Verbeeck
38. Jacob Johann Verreyt
39. Gaspare Vizzini
40. Cornelis de Vos

All the paintings in this catalogue are for sale, prices on application

JACOB ADRIENSZ BACKER

Harlingen 1608/9–1651 Amsterdam
Dutch School

Jacob Backer was held in high regard by his contemporaries and is regarded as one of the pioneers of Amsterdam classicism. His vibrant and vivid compositions are instantly recognisable and have played a key part in the development of Amsterdam's art in the early to mid 17th Century.

We are very grateful to Peter van den Brink for his assistance in cataloguing this painting: The present picture is undoubtedly painted by Jacob Backer and it can securely be dated in the first half of the 1630s. Stylistically this painting on oak fits the pattern of 'tronies' he painted just after his arrival in Amsterdam, 1632-33.¹ Backer had worked in Leeuwarden with the painter and art dealer Lambert Jacobsz, between 1626 and 1632, before returning to the town he grew up in. There can hardly be any doubt that upon arrival in Amsterdam Backer went straight to Hendrick Uylenburgh, Lambert Jacobsz's business partner and one of the most influential men in the city. In Uylenburgh's workshop Backer must have become acquainted with the paintings of Rembrandt, who was at that time Uylenburgh's head of the studio.²

In Leeuwarden Backer had primarily produced rather colourful history paintings in the style of Lambert Jacobsz, such as the *Tribute money*, now in Stockholm, or *Hippocrates visiting Democritus in Abdera*, in the Alfred Bader collection in Milwaukee.³ In Leeuwarden, he may have seen paintings by Rembrandt or Lievens from their Leiden years that appeared in Lambert Jacobsz's shop, but nothing could prepare the young Backer for Rembrandt's dynamic and modern paintings the latter created in Amsterdam.

Looking more closely at the painting under discussion, it is especially the extremely free handling of paint that is so astounding. As was customary with the young Backer's 'tronies', he set up the picture with a thin layer of dark paint, barely covering the ground that shines through at various places. The dynamic and swift brush strokes that shaped the old man's beard, in part with the back of the brush, are quite reminiscent of Rembrandt's and Lievens's working method at that time.⁴ The same applies for the handling of the flesh colours, with long and sweeping strokes in pinkish and white paint, or the volumes of the old man's drapery, grey blue, highlighted with spontaneous strokes of white. Especially the pointing hand with multiple layers of sweeping brush strokes, give us the image of an extremely talented painter.

The picture is best compared with a signed picture in Berlin, the *Old man looking at a piece of glass*, no doubt an *Allegory of sight* and part of a series of the five senses (fig. 1). Both pictures are really very similar in their handling of the paint, not only in the faces of the two old men, but the way the hands and drapery are shaped as well. These pictures were painted directly after Jacob Backer's arrival in Amsterdam, somewhere in 1633. The monogram in the Berlin picture, a modest and simple JB, was only used in the period before 1635.

The old man was a much favoured model for the artist, since he can be found in other paintings, such as the *Old man with a coin* (Allegory of avarice) in the Mittelrheinisches Landesmuseum in Mainz⁵, or the *Bearded old man with a cane*, probably a copy after a lost painting by Jacob Backer.⁶ The *Laughing old man* was probably more than just a 'tronie'. It is more than likely that Backer had meant to portray the laughing philosopher Democritus here, therewith implying that the picture may have had a companion piece that presented the weeping philosopher Heraclitus. Unfortunately, no companion piece is known, although Backer must have painted the subject at least once more. In 1803, a picture was auctioned as 'Heraclit en Democriet by de waerelds Globe, kloek geschilderd, door J. Backer, op paneel, hoog 34.25 breed 38.5 duim'.⁷ The subject matter was very popular in Dutch painting of the 17th Century, as Albert Blankert was able to demonstrate.⁸



fig. 1

PETER VAN DEN BRINK

1 J. van der Veen, "Jacob Backer, een schets van zijn leven", in P. van den Brink et al., *Jacob Backer (1608/9-1651)*. Museum Het Rembrandthuis, Amsterdam & Suermondt-Ludwig-Museum, Aachen, Waanders, Zwolle 2008, pp. 10-25, esp. 17-18.

2 On Uylenburgh and Rembrandt's early years in Amsterdam, see Jaap van der Veen & Friso Lammertse, *Rembrandt & Co. Dealing in Masterpieces/Rembrandt en Uylenburgh. Handel in meesterwerken*. Dulwich Picture Gallery, London / Museum Het Rembrandthuis, Amsterdam 2006.

3 Peter van den Brink, in Amsterdam & Aachen 2008 (o.c. note 1), pp. 205-206, no. A3 (Stockholm), pp. 208-209, no. A8 (Milwaukee).

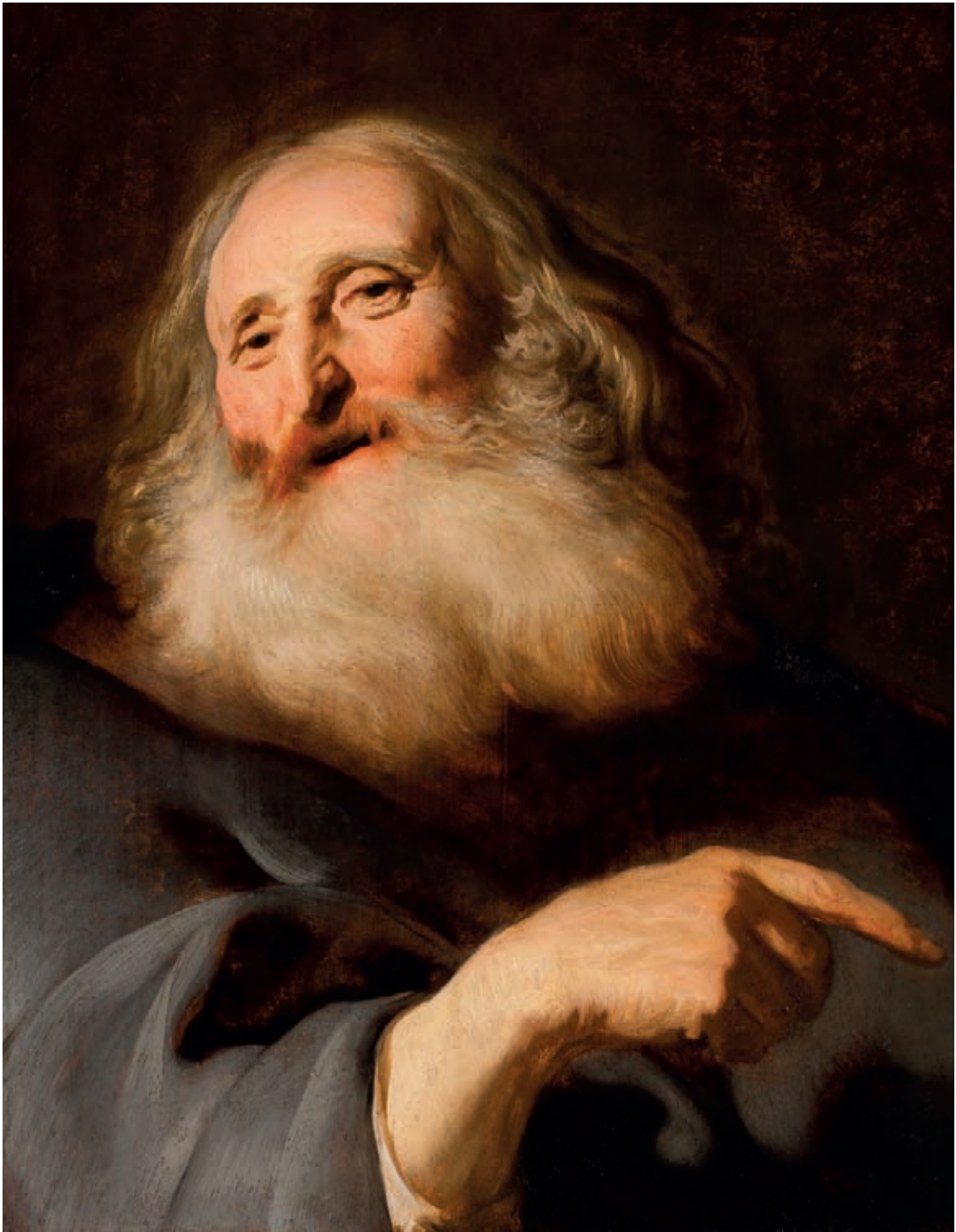
4 It is therefore not at all surprising that a small name plate with the name Jan Lievens is attached on the frame, implying that it was once attributed to him.

5 Peter van den Brink, in Amsterdam & Aachen 2008 (o.c. note 1), pp. 223-224, no. A54.

6 Werner Sumowski (*Gemälde der Rembrandt-Schüler*, 6 Bde., Landau/Pfalz 1983-95, VI, pp. 3689, 3757, no. 2174) attributed the painting to Jacob Backer, but it is probably a workshop copy. This figure was used for a large history painting, depicting The continence of Scipio, we now only know from another copy, that was auctioned on December 20th, 2002, in Paris (Drouot Tajan), as lot 40, with an erroneous attribution to Gerbrand van den Eeckhout.

7 Sale collection C.G. Blanken, The Hague (Bosboom), 4 June 1803 (L6097), lot 4 (fl. 3,16 to Hardenberg). See Kurt Bauch, *Jacob Adriaensz Backer. Ein Rembrandtschüler aus Friesland*, Berlin 1926, p. 81, no. 58.

8 A. Blankert, "Heraclitus en Democritus – In het bijzonder in de Nederlandse kunst van de 17de eeuw", in *Nederlands Kunsthistorisch Jaarboek* 18 (1967), pp. 31-124.



Democritus, the laughing Philosopher

Oil on Oak Panel

23¹/₂ x 18³/₄ inches (60 x 46.5 cms)

PROVENANCE: Art Gallery Stopalo, Stockholm;
Private collection, Sweden (since circa 1970)

Painted circa 1633



LUDOLF BACKHUIZEN

Emden 1630–1708 Amsterdam
Dutch School

Ludolf Backhuizen was one of the foremost painters of shipping and marine subjects of the seventeenth century in Holland. According to Houbraken he began his career as a pupil of Allart van Everdingen and later of Hendrick Dubbels. He had become a recognised marine painter by 1658, the year in which he painted the staffage and ships for Bartholomeus van der Helst's 'Portrait of a Lady' (Brussels, Musée des Arts Anciens), although he did not join the Amsterdam guild of painters until 1663. Thereafter his fame as a marine specialist grew rapidly, winning him, for example, the commission in 1665 from the burgomaster of Amsterdam of a 'View of Amsterdam and the Ij' (Paris, Louvre), intended as a diplomatic gift for Hugues de Lionne, King Louis XIV's Foreign Minister.

With the resumption of hostilities between the Netherlands and England in 1672, the van de Veldes moved to England, and Backhuizen became the leading marine painter in The Netherlands. His success brought him to the attention of many of the leading patrons of Europe, including, according to Houbraken, the Grand Duke Cosimo III de' Medici, King Frederick I of Prussia, the Elector of Saxony, and Tsar Peter the Great, all of whom visited his studio. Indeed, Peter the Great was reputed to have taken drawing lessons from him.

Unlike the Van de Veldes, who were more concerned with representing the technical aspects of sailing vessels and naval battles, Backhuizen depicted the perpetually changing climate and the magnificent skies of the Netherlands. Much of his work, moreover, glorifies Amsterdam and the mercantile trade that had made it a great city. With that aim in mind, he made his first etchings in 1701 at the age of 71, as he proudly stated on the title page of *'Y stroom en zeegezichten'* (Views of the River Ij and the sea): a series of harbour scenes preceded by a representation of the 'Maid of Amsterdam' in a triumphal chariot. Backhuizen is also known to have painted some biblical as well as some historical subjects.



A View of the Ij with the East Indiaman 'Kattendyck', a States Yacht and various other Ships, the Harbour of Amsterdam beyond

Oil on Canvas

35 x 46 1/4 inches (88.6 x 117.5 cms)

Signed and Dated 'L Bakhuizen. AN 73' and Dated again '1703'

PROVENANCE: E. Johnson, Esq. M.P; Christie's, London, January 1884, lot 69 (6 gns. to Waters);
In the possession of the family of the previous owner for more than 50 years.

This lively seascape by Backhuizen depicts the River Ij in Amsterdam, with a view of the harbour of Amsterdam with 's *Lands Zeemagazijn* (the Arsenal, which now houses 'het Scheepvaartmuseum') to the left. This building was designed as a storehouse for the Admiralty of Amsterdam and built in 1656 when Amsterdam was the largest port and market place in the world. Next to the shipyard for the Admiralty of Amsterdam we can see the Oosterkerk, the Montelbaanstoren, the Oude Kerk and the City Hall (now the Royal Palace). The ship depicted to the left is the 'Kattendyck', a 759-tonne East Indiaman, built at Middelburg in 1694. In service of the VOC chamber of Amsterdam, on 22 July 1702 she arrived from Batavia at Texel, as depicted by Backhuizen in a painting now in the National Gallery of Ireland, Dublin (inv. no. NGL173) (fig. 1). This work shows her in the Amsterdam harbour, being sent off on her next voyage to Batavia.

This painting dates to 1703, toward the end of Backhuizen's career, when he had foregone the silvery-grey tonality and monochromatic works of his earlier career in favour of a lighter palette with brighter colours, as is visible here. The painting exemplifies Backhuizen's development in figure painting. Here, the large figures in the foreground, fluently modelled and painted in muted colours, no longer have anything in common with the more animated figures from his early and mid-term phase. The lounging figure, in terms of its design and pose, is clearly early 18th Century. It also shows that Backhuizen in his later years was still in touch with the 'Zeitgeist'.

According to Gerlinde de Beer this painting shows the successful motifs and characteristics of the late style of Ludolf Bakhuizen. It also confirms that Backhuizen, at the age of 73 years, had by no means lost his brilliant painting technique. Different materials, directly juxtaposed, such as the surging shore waters and the yacht, the transparently painted illuminated flag, the billowing sails, the delicately painted smoke of the gun salute, as well as the way these elements are carefully positioned in lights and shades, are the unmistakable qualities of the genius of Ludolf Backhuizen.

The painting has been trimmed by about 2 cms on the right hand side.



fig. 1

3.

JACOB BOGDANI

Eperjes 1658–1724 London
Hungarian School

Jacob Bogdani is best known as the foremost painter of exotic animal and bird compositions of the late seventeenth and early eighteenth centuries. He was born in Eperjes, Saros, in Hungary in 1658. He worked in Amsterdam from 1684 and in 1686 shared a residence there with Ernst Stuken, the well-known still life painter. Bogdani arrived in London in 1688 and became known as 'The Hungarian'. Here he acquired a considerable reputation as a specialist still life and bird painter at the court of Queen Anne and as a result there are a number of his paintings in the Royal Collection.

One of his early commissions was a set of flowerpieces for Queen Mary's 'Looking glasse closett in the Thames gallery' at Hampton Court Palace. Bogdani also supplied paintings for King William's palace at Dieren, Holland. One of his most important patrons was Admiral George Churchill, the Duke of Marlborough's brother, whose famous Windsor aviary might have provided subjects for some of his works. Several of George Churchill's pictures are now in the Royal Collection, having been acquired by Queen Anne after his death in 1710.

The pictures for which Bogdani is best known and most highly regarded are the canvases usually crowded with groups of exotic wild fowl displaying all their colourful finery to optimum effect. His ornithological knowledge is unsurpassed at this time in both the wide range of species he painted and the extent of knowledge he displays in the details of their plumage.

His son-in-law and also his pupil, Tobias Stranover, was also extremely successful as a bird painter in his own right.

A Landscape with Exotic Birds

Oil on Canvas

24 x 30 inches (61 x 76 cms)

Signed: "J.Bogdani"

PROVENANCE: Private Collection, UK

The birds are running clockwise from top left: Yellow-bibbed Lory, Ring-necked Parakeet, Red faced Lovebird, Sulphur crested Cockatoo, Domestic Pigeons, Yellow billed Amazon Parrot and Sun Conure





CORNELIS PIETERSZ BOUWMEESTER

Rotterdam 1652–1733

Dutch School

Cornelis Pietersz. Bouwmeester, or Boumeester, is believed to have been born in about 1652 as the son of Pieter Cornelisz. Bouwmeester and Sara Samuelsdr. He married Adriaentje Jacobsdr. de Back in the reformed church in Rotterdam on 13 December 1676. The couple had no children. They drew up a will on 29th November 1691, at which time they were living in the Westewagenstraat, naming each other as their sole heir. After the deed had been read out as required by law, Bouwmeester signed it with his monogram CBM, which the notary confirmed was his mark. It seems that Bouwmeester was no more than semi-literate, whereas his wife's signature appears in full. Later documents, the first being from 1715, show that he had subsequently learned to sign his name, although he consistently used the variant Cornelio. His wife died in March 1732. Little more than a year later Bouwmeester himself passed away. His death was registered at the Orphan's Chamber in Rotterdam on 10th November 1733 at which time he was said to be living on the Vest near the Delftgate in Rotterdam.

Bouwmeester's occupation is defined in different terms in successive notarial deeds. Some refer to him as 'a tile painter' (it is thought that he was employed at the tile factory of Jacobus de Colonia), documents from 1699 and 1700 mention him as a painter or draughtsman, while several deeds from the following year give his profession as 'master painter'.

Bouwmeester's oeuvre of *Penschilderij* (pen paintings) and paintings on tile consisted mainly of seascapes, although he also produced landscapes and architectural pieces. He signed his work either with his monogram 'CBM' or with his full signature 'C. Bouwmeester'. His tiles were particularly sought after by clients from as far afield as Portugal and France. The Rotterdam chronicler van Spaan praised his work in 1698: "Kornelis Bouwmeester [...] is an excellent ship painter. He is also a master at rendering towns, coasts, bays, creeks, storms and shipwrecks, and at representing ships without omitting even the smallest piece of rope".

Dutch and English ships and an East India Company Yacht in the Roadstead of Rotterdam

Penschilderij on Panel

17½ x 32¾ inches (44.4 x 83.2 cms)

Signed: "C. BOVMEESTER"

PROVENANCE: Mrs. E. Cramerus, Amsterdam, 1937;
Mr. B.J. Slingenberg, Bangkok.

Bouwmeester's composition shows a spectacular and most accurate view of the waterfront of 17th century Rotterdam, as seen from the south, from the river Maas. The city's landmarks can be clearly discerned; starting from the east at the *Oude Haven* with its large *Ooster* and smaller *Wester Oude Hoofdpoort* on each side of the harbour entrance; in between, the *Zeekantoor van de Admiraliteit op de Maeze* can be distinguished. Going west along the *Boompjes* and past the *Laurenskerk* in the distance, the view encompasses *Lewehaven*, Rotterdam's main port, with its small *Ooster* and large *Wester Oude Hoofdpoort*, also called *Witte Poort*. Even further west the *Schiedamse Poort* marks the edge of the city. The centre foreground of the composition is dominated by two East Indiamen of the Rotterdam fleet. The foremost is accompanied by a yacht which bears the monogram of the Rotterdam chamber of the East India Company, whilst the stern of the one further to the rear is adorned with the coat-of-arms of the city, propagating the wealth and might of Rotterdam.

AUGUSTIN BRUNIAS

Rome c.1730–1796 Roseau
French School

Brunias was accepted into the Academy of St Luke in Rome in 1748. After some years of employment by Robert Adam, who had first taken on Brunias as an architectural draughtsman in Rome in 1756, Brunias accompanied Sir William Young to Barbados in 1764 (on “the first of six West Indian Voyages made by Sir William in his public employ”) as draughtsman. Young had been appointed President of the Commission for the Sale of Lands in the Ceded Islands of Dominica, St Vincent, Grenada, and Tobago (the recently captured Southern Caribbees) in 1764, and was appointed first British Governor of Dominica in 1770. Brunias’s work from this time on concentrates on subjects in the West Indies, in particular in Dominica, St. Vincent (where Young had purchased land), Saint Christopher and Barbados, painted for his patron and for the numerous white oligarchs who ran estates on the islands, such as Sir Patrick Blake and Sir Ralph Payne (Captain-General and Governor-in-Chief of the Leeward Islands).

Brunias appears to have returned to England in 1773 and was resident in Soho when he exhibited Dominican subjects at the Royal Academy in 1777 and 1779. First editions of engravings after his West Indian pictures were ‘Published by the Proprietor, No. 7 Broad Street, Soho’ (the address from which he submitted his two R.A. exhibits in 1779) in 1779–80. He returned to work in the West Indies in the early 1780s (Dominica and St Vincent were returned to Britain by the Treaty of Versailles in 1783) and settled there until his death in Roseau, Dominica, in April 1796.

Sir William Young’s office as Receiver and Governor closed on October 1774 and he returned to England. On his death in 1788 his son William inherited the baronetcy and estates in Tobago (where he was appointed Governor), Betsy’s Hope in Antigua, and Calliaqua and Pembroke in St Vincent.

Two Natives in an Exotic Landscape

Oil on Canvas

16³/₄ x 13¹/₄ inches (42.5 x 33.5 cms)

PROVENANCE: Private Collection, France

Brunias’ more intimate studies of natives involved in everyday activities are more natural analyses of native life rather than the more elaborate dance paintings and are more akin to the superb ‘Family of Charaibes in the Island of St. Vincent’ sold at Christie’s, London, on 25th September 2003 (fig. 1).

Brunias painted many examples of natives from Dominica and St. Vincent and they are all important demonstrations of indigenous culture on these islands in the 18th Century. Brunias painted another similar painting depicting a figure crouching with a basket used for collecting bananas (fig. 2).



fig. 1



fig. 2

Free Women of Dominica bathing in a Stream

Oil on Canvas

12¹/₄ x 10 inches (31 x 25.4 cms)

PROVENANCE: William Lewis Bell, CMG, MBE, Founding Head of the British Development Division in the Caribbean, ODA, 1966–72

Women of Dominica washing Clothes in a Stream

Oil on Canvas

11¹/₄ x 8³/₄ inches (28.5 x 22.2 cms)

PROVENANCE: Mr Dudley Wood, New York;
Sale, Christie’s, 31st March 1978, lot 12 (sold for £380);
William Lewis Bell, CMG, MBE, Founding Head of the British Development Division in the Caribbean,
ODA, 1966–72





BALDASSARE DE CARO

Naples 1689–1760

Italian School

Baldassare de Caro began his career as a pupil of Andrea Belvedere, the renowned flower and still life painter. He is known to have worked alongside Tommaso Realfonso and Gaspare Lopez. Having started as a painter of flower compositions he later concentrated on animal subjects, notably dead game.

De Caro was to receive many commissions from private collectors as well as members of the Neapolitan court, such as the Duke of Maddaloni. It is interesting to note that he must have had access to certain paintings by Dutch artists such as David de Coninck, as some of his compositions are evidently influenced by contemporary works of the Northern School.

A Spotted Hound Resting by a Tree in a Wooded Landscape

Oil on Canvas

32¹/₄ x 38 inches (82 x 96.4 cms)

PROVENANCE: The Collection of Sir Albert Richardson, P.R.A.

Unusual for de Caro in that this painting depicts only a hound, it is more typical in its sombre and brooding landscape. A more characteristic still life was on the market in Clermont Ferrand. The latter painting was signed and depicts the same hound, albeit without spots.



JACQUES DE CLAEUW

Dordrecht 1623–after 1694 Leiden
Dutch School

Jacques de Claeuw was probably taught by Abraham van Beyeren and was a co-founder of the painter's Guild in Dordrecht in 1642 showing a precocious talent from an early age. In 1646, he was elected to the Guild of The Hague and three years later he married Maria van Goyen (Jan's daughter), becoming brother-in-law to Jan Steen at the same time. They moved to Leiden in 1651, subsequently to Zeeland in 1666 and it appears that they returned to Leiden as he is mentioned in a number of documents there after 1689.

Many of his compositions are of 'Vanitas' still-lives much like the work of Jan Fris and Jan Vermeulen which include books, sheets of paper, dead birds, busts and receptacles. His style is, however, a more individual and painterly one, setting him apart from the tauter paintings of his contemporaries. If he was a pupil of van Beyeren's this is certainly evident in his handling of paint and glazing.

His son was the still life painter Adriaen de Gryeff.

A Still Life with a Skull, a Globe, a Pipe, a Quill, Books and Documents on a Draped Table

Oil on Panel

6¹/₈ x 7¹/₂ inches (15.6 x 19.1 cms)

Monogrammed in Ligature and Dated: "JDC. 1647"

PROVENANCE: Ex Collection John Michael Montias, USA

This is a characteristic painting of the 1640s by de Claeuw, especially in the confident handling of paint described by L.J. Bol as "passionate" and "impressionistic" when talking about a very similar small panel, dated 1641, that was with Nijstad in The Hague.





JEAN BAPTISTE CLAUDOT

Badonviller 1733–1805 Nancy
French School

Claudot is an important landscape painter from Nancy whose work was much influenced by Joseph Vernet as well as by his friend Jean Girardet.

Vernet tried hard to get the artist to come to Paris, where his admiring public would have given him many more commissions, yet he steadfastly refused to leave his homeland of Nancy. He was the son of a well to do lawyer and perhaps did not feel the need to chase patronage in the big city.

Claudot's landscapes are always rather classical in composition and particularly well drawn. His colouring is invariably bright and in his pictures executed in gouache, his assuredness of drawing is very evident. He is thought to be one of the first French painters to paint 'portraits' of country houses on demand.

Examples of the artist's work can be found in the Museum of Nancy.

A View of Nancy

Oil on Canvas

15½ x 33 inches (39.5 x 84 cms)

Signed: "Claudot / LORAIN"

PROVENANCE: Private Collection, France

This view of Nancy was clearly painted before the construction of the Place Stanislas which began in 1752 and lasted until 1755 thus giving us a *terminus ante quem* of 1752. This makes the painting the work of a talented young man. The Musée des Beaux Arts in Nancy holds another view of the environs of Nancy (CH.13). The 'LORAIN' inscription relates to the French département of which Nancy is the capital rather than his alluding to Claude Lorraine, although this suggestion may not have been lost on the precocious young man!

These panoramic views of cities were clearly to become somewhat of a speciality of Claudot's who painted a number of other views of cities in a similar format. These views of Bayonne from two sides are excellent examples of this.



AELBERT CUYP

Dordrecht 1620–1691

Dutch School

Aelbert Cuyp is perhaps one of the foremost painters of the Dutch Golden Age and one whose lasting influence encouraged many generations of painters to follow his distinctive and picturesque style well into the 18th and 19th Centuries. His paintings, and in particular his golden landscapes, were among the most sought after works of art in 18th Century Britain and as such remain in a high number of important British institutions and collections.

Cuyp was the pupil of his father Jacob Gerritsz. and came from a family of talented artists. His grandfather Gerrit and uncle Jacob were both stained glass painters and his uncle Benjamin trained alongside the young Aelbert in his father's studio. Despite his great fame and renown biographical details on him are scarce. Even Houbraken seems to have limited information on him. It is generally accepted that his period of activity spanned from 1639–1660. He married Cornelia Boschman in 1658 and they had a daughter in 1659. The proximity of this date to the apparent end of his painting career may not be a coincidence. A year later Cuyp became a deacon in the reformed church, in 1667 he was made an 'Elder' of the Church Council and by 1682 he had become a member of the Tribunal of the Eight for the Southern provinces. He was known as a devout Calvinist, so much so that at his death no other paintings by other artists were recorded in his house.



Primarily a painter of bucolic landscapes, which was the subject that established his reputation, Aelbert Cuyp is known to have produced seascapes, portraits, religious subjects and some farmyard subjects as well as countless numbers of drawings. Still lives of fruit that were once attributed to him are, more often than not, by his pupil Abraham Calraet whose monogram 'AC' caused many of his paintings to be misattributed to the master.

A Cockerel and two Chickens roosting

Oil on Panel

29³/₈ x 23³/₈ inches (74.5 x 59.5 cms)

Signed: "A. cūyp:"

PROVENANCE: Ex Collection Cardinal Fesch;
his sale, Rome, 17th March 1845, lot 57;
sale, Christie's London, 1st July 1897, lot no. 105;
Ex Collection Edmond de Rothschild;
Private Collection, France

LITERATURE: Hofstede de Groot, vol. II, no.813

EXHIBITED: Alfred Brod Gallery, London, October to November, 1955





ABRAHAM VAN DIEPENBEECK

's-Hertogenbosch 1596–1675 Antwerp
Flemish School

Abraham van Diepenbeeck began his career as a pupil of his father Jan Roelofsz van Diepenbeeck, a distinguished painter on glass. Having moved from his native town of 's-Hertogenbosch, the young Diepenbeeck was elected a member of the glass painters Guild in 1623. By 1636 he had become a *burgher* of the City of Antwerp. In 1637 he married Catherine Heuvick and they had eight children. Catherine died and four years later, in 1652, Diepenbeeck married Anna van der Dort with whom he fathered a further four children. As a glass painter he was in great demand and the City of Antwerp bestowed an ever increasing number of commissions on him. One of his most celebrated works is the window in Antwerp Cathedral, painted in 1635 and still visible today. However, conscious of the fragility of works on glass, Diepenbeeck gradually scaled down his activities involving this medium and instead joined the studio of Pieter Paul Rubens.

Here he flourished and became a close friend of his master, often asking to assist the great painter on particularly important commissions. His most obvious talent, however, lay within the field of grisaille oil sketches and engravings. He visited Italy twice, once in 1627 and again in 1638, this time with Jan Thomas van Ypern. He was a fervent Jesuit and, as a result, much of his work is highly religious with a great deal of mysticism, which became more evident in later life. So much so that it began to affect the quality of his work. Despite this, commissions came quickly to him and some of his most accomplished works were produced in England. One particularly brilliant example was produced after he was summoned by King Charles I to work on a project covering the campaign of William Cavendish, the Duke of Newcastle. Having completed this commission Diepenbeeck returned to Antwerp, where he remained until his death.

The Lamentation

Oil on Panel

17¹/₃ x 13¹/₃ inches (44 x 33.8 cms)

PROVENANCE: Possibly Sint Joriskerk, Antwerp;
Ex Collection Brigadier the Rt. Hon. Earl Cathcart;
Sotheby's, London, 19 April 1967, lot 1, as a pendant to Christ on the Cross between two Thieves;
Colnaghi, London;
Sotheby's London, 10th December 1980, lot 165;
Private Collection, USA;
Sotheby's New York, 23rd May 2001, lot 58;
Private Collection, USA

LITERATURE: Jacob de Wit, *De Kreken van Antwerpen*, ed. Bosschère, Jean de. Antwerp, 1910, p.147;
D. W. Steadman, *Abraham van Diepenbeck, Seventeenth-Century Flemish Painter*, Michigan, 1982, cat. no. 52, ill. 48.

The pendant to this painting from the Sotheby's sale in 1967 was bought from P&D Colnaghi by the Fitzwilliam Museum in Cambridge in 1972 and remains there now (PD77–1972) (fig. 1). Paul Huys Janssen in the "Meesters van het Zuiden" exhibition speculates that Jacob de Wit describes this painting as being in the Sint Joriskerk in Antwerp in 1748. Steadman goes further and considers that the mention in de Wit does refer to these two paintings as well as three others. 'The Flight into Egypt', now in the Art Institute of Chicago (C28276), 'The Crowning with Thorns', location unknown and 'Ecce Homo', also unknown. Further additions to this series should be considered and although not mentioned by de Wit must have been painted for this series – 'The Descent from the Cross' now in the National Museum of Wales (Nr.966), 'The Flagellation', location unknown and 'The Last Supper', also unknown. The whole series of grisailles were painted as modelli for a series of engravings. The Crucifixion was engraved by both Paulus Pontius and Cornelis Visscher. Our painting was engraved by Schelte a Bolswert.

The RKD dates our panel to circa 1630.



fig. 1

11.

WILLEM VAN DIEST

The Hague before 1610–1668/72
Dutch School

Willem van Diest began his career in The Hague and like his contemporaries Jan Porcellis and Simon de Vlieger, specialised in shipping painting. He presumably knew his fellow citizens Jan van Goyen and Abraham van Beyeren who were in The Hague at the same time. While their influence on van Diest is visible to a certain degree it was Porcellis and de Vlieger who had most impact on his work. His compositions are much in the style of the early 'grey' school with clouded skies and much use of muted colour.

Van Diest married in 1631 and was made a *burgher* in 1634. In 1656 he was one of the founder members of the Guild of Saint Luke in his native city. Jeronimus van Diest (1631–1673) was his son and also specialised in maritime paintings.

Figures Fishing in an Estuary with larger fishing Vessels lying at Anchor, a Church beyond.

Oil on Panel

9 x 11^{5/8} inches (23 x 29 cms)

Signed: "WVDIEST"

PROVENANCE: Collection of Lord Shuttleworth, Carnforth, Lancashire





MARIE MARGARETHA LA FARGUE

The Hague 1743–1813
Dutch School

Maria Margaretha La Fargue comes from a family of talented artists working in and around The Hague during the late eighteenth century. She was the only girl in a family of five children and remained unmarried.

She learnt to draw from her brothers but unlike their topographical paintings she chose to paint genre scenes and everyday life subjects. The family operated a type of workshop producing paintings and prints for sale. Sadly though this did not aid their financial woes and after Paul's death in 1782 their problems worsened. They defaulted on the rent on their property in Boekhorststraat and bankruptcy followed in 1785.

Towards the end of the century Maria provided for herself by giving drawing lessons which still did not alleviate the financial burden and she ended her life in a boarding house in the Lange Beestenmarkt where she died in poverty.

**The Shrimp Seller**

Oil on Panel

11⁷/₈ x 9⁵/₆ inches (30 x 24.5 cms)

Signed and Dated: "Maria M. la Fargue / f. 1776."

PROVENANCE: Private Collection, France

PAULUS CONSTANTIJN LA FARGUE

The Hague 1729–1782

Dutch School

Born in The Hague, Paulus Constantijn La Fargue was a talented painter, draughtsman and printmaker. He was the most prolific member of a family of topographical artists, which also included his brothers Jacob Elias, Isaac Louis and Karel, as well as his sister Maria Margaretha.

Like many 18th-century Dutch topographical artists Paulus Constantijn began his career by painting wall decorations. In the late 1750s he worked in collaboration with his younger brother Jacob Elias for patrons such as the French Ambassador to The Hague, Louis-Auguste-Augustin, Comte d'Affry, and the English envoy, Sir Joseph Yorke. In 1761 he joined Pictura, (at the same time as Jacob Elias) and in 1768 he was recorded as a pupil at the Academy in The Hague. Paulus' best works are townscapes and landscapes, although he also represented current events and painted portraits. Paulus' sepia drawings from the mid-1750s depict the countryside around The Hague and the Haagse Bos, with buildings playing only a minor part. In these he concentrated particularly on the luxuriant foliage of the trees. Townscapes first appeared in his work in the early 1760s and gradually came to dominate both his drawings and paintings. His topographical paintings, usually small, reflect the influence of Jan van der Heyden. The two best-known, however, are large-scale views of The Hague: *View of the Hofvijver* (1762; The Hague, Historisch Museum) and *View of the Grote Markt* (1760; London, National Gallery). They are topographically accurate, with lively colours and crowded staffage. Besides The Hague and its environs, Paulus depicted Rotterdam and, during the 1770s, views in and around Leiden, Haarlem and Amsterdam.

In addition to paintings he executed topographical watercolours and series of etchings and book illustrations.

A View of Bocht van Guinea, The Hague

Oil on Panel

13³/₄ x 21 inches (34.8 x 53.2 cms)

Signed: "P.C. la Fargue Pinx."

PROVENANCE: Miss E. Floersheim;
Sale, Sotheby's, London, 13 June 1973, lot 186

The Bocht van Guinea (or 'Bogt van Guinee' as it was spelled in the 18th Century) was called Huygenspark after 1873. La Fargue painted the same view in a further version, signed and dated 1772, which was exhibited at the Gemeentemuseum, The Hague, *Den Haag in de pruikentijd gezien door de familie La Fargue*, 13 October 1973 – 13 January 1974, no. 13.





VICENTE GINER

Castellón de la Plana c.1636–1681 Rome
Spanish School

Vicente Giner was born around 1636 in the town of Castellón de la Plana, near Valencia, where he studied painting as well as becoming a cleric.

As a young man he travelled to Rome where he was to spend the remainder of his life. In 1681, he was one of the leading signatories, together with fellow artist Sebastian Muñoz, of a petition from a group of Spanish painters to Gaspar de Haro y Guzmán, Marques de Carpio, the Spanish Ambassador to Rome. This petition requested that an Academy for Spanish artists, along similar lines as the French academy, be created in Rome with the celebrated painter Francisco Herrera, 'el Mozo' as its director. The Ambassador who was himself one of Europe's most important collectors of painting at that time, received the request with great pleasure and sent it on to King Carlos III. Sadly he turned down the request stating that he did not have the available funds at that time.

Giner specialised in painting large and dramatic architectural compositions animated by numerous figures. He was evidently inspired by the work of his contemporary Viviano Codazzi and it is thought that they collaborated on a number of occasions although there is no documentary evidence to support this. His understanding of perspective is particularly well developed and together with the colourful figures and sense of light his paintings are instantly recognisable, albeit quite scarce. Signed paintings by him are even rarer but a fine one exists in the Museo de Bellas Artes in Valencia.

An Italianate Palace Interior with Carriages and Elegant Figures

Oil on Canvas

46¹/₄ x 72 inches (117.5 x 183 cms)

PROVENANCE: Private Collection, France



Vicente Giner, Oil on Canvas, 121 x 167 cms,
Signed. Museo de Bellas Artes Valencia
(Inv. 167/2004)

JAN JOSEFSZ VAN GOYEN

Leiden 1596–1656 The Hague
Dutch School

Jan van Goyen was born and raised in Leiden. He is known to have sold his house there in 1629 to the artist Jan Porcellis, whose marine paintings were of some influence on van Goyen's early work. Of all his masters, however, Esaias van de Velde was much the most important, and his influence is the most traceable in van Goyen's brightly coloured early style.

By the early 1630s van Goyen had moved to the Hague where he became a member of the Guild and was granted citizenship in March 1634. Despite being a prolific artist, van Goyen had difficulty in selling his works throughout most of his career and was constantly trying to improve his financial affairs. His attempt at investing in tulip bulbs was a notorious disaster, but he fared somewhat better in his property speculations.

Jan Van Goyen was, with Salomon van Ruysdael and Pieter de Molijn, one of the principal exponents of the new Haarlem style of landscape painting. He chose modest scenes to paint, such as simple river landscapes, dilapidated farmhouses and ruined castles, which he rendered in a restricted range of colours. His monochrome landscapes of the late 1630s and 1640s epitomized Dutch landscape painting of the 17th century. His extraordinarily prolific output of paintings as well as drawings meant that his influence on Dutch landscape painting was substantial. As a result our record of 17th century life in Holland has benefited hugely from his oeuvre.



A River Landscape with Fishing Boats

Oil on Panel

12¹/₄ x 19⁷/₈ inches (31 x 50.5 cms)

Signed with Monogram and Dated: "VG 1655"

PROVENANCE: Thomas Patch, London (1725–1782) and by descent;
Auction Christie's, London, 26. 6. 1959, Lot 149, sold to Alfred Brod;
Alfred Brod, London, 1959;
Kunsthandel P. de Boer, Amsterdam, 1959/60;
Collection Dr. Herbert Girardet, Kettwig, 1960;
Private Collection, The Netherlands

LITERATURE: Gerson, Horst: Meer und Fluss in der holländischen Malerei des 17. Jahrhunderts, Essen 1968, illus., Nr. 5;
Beck, Hans- Ulrich: Jan van Goyen 1596–1656, 3 Bd., Amsterdam 1972/73 (3. Vols., Doornspijk 1987), vol 1, under Nr. 846/139, p. 282, vol. 2, Nr. 885, p. 398, 399, illus no. 3, Nr. 885, p. 246;
Müllenmeister, Kurt J.: Meer und Land im Licht des 17. Jahrhunderts, 3 Bd., Bremen 1973, Vol. 1, p. 109, illus.

EXHIBITED: Delft, Prinsenhof, Art Fair, 1959;
Amsterdam, P. de Boer, Wintertentoonstelling, 1959/60, Nr. 3, illus;
Amsterdam, P. de Boer, Catalogue of Old Pictures, 1960, Nr. 21, illus;
Cologne, Wallraf-Richartz-Museum/ Rotterdam, Boymans-Van Beuningen, Sammlung Herbert Girardet: Holländische und Flämische Meister, 1970 (Exhibition cat by H. Vey), Nr. 23, illus;
Amsterdam, K. & V. Waterman, Jan van Goyen 1596–1656: Conquest of Space, 1981, pps. 142, 143, illus.





WOLFGANG HEIMBACH

Ovelgönne c.1613–c.1678 Münster
German School

Little is known about this interesting German painter whose compositions are invariably on a small scale. He was born at Ovelgönne near Pinneberg in 1613 although certain biographers consider 1600 to be his birth date. He was the son of a bookkeeper at the corn exchange who was known because of a disability as ‘the Ovelgönne mute’! He certainly travelled to Holland and Italy. Here he met Gerrit van Honthorst, who was to have a strong influence on his work. After travelling to Utrecht his painting took a dramatic turn towards the Caravaggesque movement, particularly in his use of artificial light. In Rome he gained a number of important commissions around 1645 and a letter of 1646 mentions Ferdinando II, the Grand Duke of Tuscany as a patron. He lived for some years in Denmark where he became a successful Court painter.



His pictures usually depict genre subjects and small portraits painted with great care and with particular attention paid to the rendering of cloth and jewellery. He returned to Oldenbourg in 1667 and continued to work there until his death some time after 1678.

Frederik III of Denmark at the Battle of Nyborg, 1659

Oil on Panel

10¹/₄ x 8 inches (26 x 20.5 cms)

Monogrammed in Ligature, Inscribed and Dated: “CHF/W: Copp:1659”

PROVENANCE: Private Collection, Sweden

The battle of Nyborg was the last major conflict of the Dano-Swedish war of 1658–1660 and was fought on the Island of Funen between Sweden and the combined Danish forces of Denmark, Dutch naval forces led by the renowned Admiral, Michiel de Ruyter, troops from Brandenburg-Prussia and Polish-Lithuanian forces led by Stefan Czarniecki. The battle ended with a Danish victory and the flight of the Swedish Commander in Chief -Field Marshall Philip Florinus of Sulzbach.

Frederik III was not actually present at the battle but was obviously keen to take advantage of this key victory and the resulting propaganda. A second version of this painting is in Rosenborg Castle, Copenhagen (Inv. Nr 7.102). There are small differences in the background but such a key victory was important to make use of; indeed a second portrait of Frederik on horseback in front of Nyborg is in Frederiksborg Castle (Inv. Nr. A7324), dated 1660.



GERARD HOET I

Zaltbommel 1648–1733 The Hague
Dutch School

Gerard Hoet began his career as a pupil of his father Hendrick Hoet and later became apprenticed to Warnard van Rijsen, who had been a pupil of Cornelis van Poelenburgh.

Hoet was born in Zaltbommel but when this town was taken by the French armies in 1672, he escaped to The Hague where he was commissioned to work for Count Gerard Salis who accompanied him to Rees in Germany. From here he travelled with Andries de Wit to Utrecht where he worked briefly for Frederick Nassau. Eventually Hoet moved to Paris on the promise of work, becoming greatly influenced by the French academic tradition. He returned to Holland a year later via Brussels, finally settling in Utrecht where he founded a drawing Academy in 1697 with Hendrick Schoock. In 1715 he was elected a member of the Guild in The Hague and he stayed here until his death in 1733.



In his lifetime Hoet's paintings became very popular and commanded high prices. He painted mostly religious and mythological subjects but also a number of genre subjects and portraits. He wrote and published a book on drawing in 1712 and acted as a source for Houbraken, particularly for his list of Bentvueghel painters.

Mars Playing Homage to Venus

Oil on Copper

13³/₄ x 17⁵/₈ inches (34.8 x 44 cms)

Signed: 'G. Hoet'





ABRAHAM DANIELSZ. HONDIUS

Rotterdam c.1630–1691 London
Dutch School

Born in Rotterdam, Abraham Hondius is recognised primarily as a landscape painter. It is not known who his teacher was, although it has been suggested that he was taught by Cornelis Saftleven. This is, however, unlikely. His unique style and technique would suggest he may have been self taught.

Although he occasionally included human figures in his landscape paintings, animals and particularly dogs were nearly always represented. He excelled in his portrayal of hunts and the savagery of animals by using bright, fresh colours and a harsh sense of realism. His pictures of boar and stag hunts appear to have been strongly influenced by Flemish painters such as Jan Fyt and Frans Snyders.

In 1653, Hondius is recorded as marrying Gertruyd-Willems van der Eyck and he seems to have remained in Rotterdam until 1659, moving then to Amsterdam and, eventually, to England. He arrived in London circa 1671 and lived and worked in Ludgate Hill until his death in 1691.

The historian George Vertue amusingly records that Hondius was “a man of humour”, and this quality evidently endeared him to his English aristocratic patrons and helped promote his art, making him a recognised and much collected painter.

Hounds Attacking a Heron in an Italianate Landscape with Classical Ruins;

Hounds Chasing a Goose in an Italianate Landscape with Classical Ruins

Oil on Panel

10¹/₈ x 13⁷/₈ inches (26.3 x 35.3 cms)

Both Signed: “Abraham Hondius”

PROVENANCE: Collins and Clark, Cambridge, where acquired in April 1942 for £20;
The Collection of Sir Albert Richardson, P.R.A.

JACOB LEVECQ

Dordrecht 1634–1675

Dutch School

Jacobus Levecq (or Leveck) was born in Dordrecht and is first recorded as a pupil of Rembrandt in Amsterdam from 1653 to 1655 when he returned to his home town and was promptly elected into the Guild that same year. During his relatively short lifetime he remained mostly in Dordrecht, travelling only once in 1660 to Sedan in the Ardennes. Gerson mentions that Levecq undertook this journey in order to paint the portrait of a Bishop who was unhappy with his portrait by van Dyck.

Houbraken, who was his pupil towards the end of his life, tells us that as a young man Levecq had inherited a decent sum of money from his parents which enabled him to care for his two unmarried sisters and a blind half-brother.

Typically Levecq's portraits are painted in a rich and warm palette with a voluptuous red velvet curtain behind the sitter that draws to the side, revealing a landscape of specific relevance to the sitter. The influence from his pupilage with Rembrandt does not appear to have taken root and stylistically he seems closer to Ferdinand Bol and Bartholomeus van der Helst.

A Portrait of a Gentleman seated by a red Drape; an Exotic Landscape beyond

Oil on Canvas

40½ x 35 inches (103 x 89 cms)

Signed and Dated: "J Leveck. f. 1665."

PROVENANCE: Private Collection, London

Painted in Dordrecht the sitter was clearly an important figure in the Dutch East India Company. He sits in front a red curtain (a favourite approach of Levecq's) which is drawn to the side to reveal an exotic evening landscape with palm trees.

As yet it has not been possible to identify the sitter. We are grateful to Sander Paarleberg of Dordrecht Museum for suggesting he might be from Dordrecht as Levecq was working in the city at this date. Like Samuel van Hoogstraten, the great Dordrecht portraitist, Levecq used the background to allude to the sitter's profession.





GIOVANNI MIGLIARA

Alexandria 1785–1837 Milan
Italian School

As the son of the cabinet maker Pietro Migliara, Giovanni was encouraged to paint by his father and started by painting stage sets in the Teatro Carcano (1804) and La Scala (1805–9) but ultimately made his name by painting architectural subjects. Such was his skill and popularity that he was elected to the Academies of Milan, Turin, Naples and Venice.

He became immensely popular, in particular with Milanese aristocracy and he was named professor of the Brera Academy in 1822. Finally in 1833 he was appointed court painter to King Charles Albert of Sardinia.

His romantic architectural views were to prove his most popular work, in particular those he painted with capriccio monuments from other cities incorporated into the city views. His gothicized vedute of Venice were to be his most admired works despite the fact that he only visited the city towards the end of his life.



Austrian Troops entering Milan in 1814 during the looting of the City by Italian Rioters

Oil on Canvas

19³/₄ x 23¹/₂ inches (50 x 60 cms)

PROVENANCE: Private Collection, UK

When Napoleon abdicated to both the thrones of France and Italy on April 11th, 1814, Eugène de Beauharnais was lined up the Mincio River with his army against the German invasion, and he attempted to be crowned king. The Senate of the Italian Kingdom was summoned on April 17th, but the senators showed themselves undecided in the ensuing chaotic situation. When a second session of the assembly took place on April 20th, the Milan insurrection foiled Beauharnais's plan. In the riots that followed, finance minister Count Giuseppe Prina was massacred by the crowd, and the Great Electors disbanded the Senate and called on Austrian forces to protect the city, while a Provisional Regency Government under the presidency of Carlo Verri, was appointed.

Eugène surrendered on April 23th, and was exiled to Bavaria by the Austrians, who occupied Milan on April 28th. On April 26th, the Empire appointed Annibale Sommariva as Imperial Commissioner of Lombardy, while many taxes were abolished or reduced by the Provisional Regency. Finally, on May 25th, the Supreme Imperial Commissioner Count Heinrich von Bellegarde took all the powers in Lombardy, and former monarchies in Modena, Romagna and Piedmont were gradually re-established; on May 30th, the Treaty of Paris was signed, and the remains of the kingdom were annexed by the Austrian Empire, as announced by Count Bellegarde on June 12th.

Migliara painted another view of Milan during this time of unrest – The Piazza dei Tribunali with General Domenico Pino haranguing the revolters (20th April 1814) which was in the Ingegnoli Collection in 1933.



HENDRICK VAN MINDERHOUT

Rotterdam 1632–1696 Antwerp
Dutch School

Hendrick van Minderhout was born in Rotterdam, but it is not known in whose studio he first studied. By 1652 he is recorded as living in Bruges and he seems to have remained there for 20 years, although the RKD records him as possibly being in Italy in 1653. He was elected a member of the Guild of St Luke in 1663. Minderhout married Marguerite van der Broecke in 1664. However, she appears to have subsequently died as records show him again in 1672, travelling to and settling in Antwerp, where he remarried in 1673. Minderhout was to have five children by his second wife. Two of his sons, Anton and Willem, went on to become painters in their own right.

A View of Ostend, with the Fort Saint Philippe and the Slijkens Sluice, with Figures in the Foreground and the Flag of Flanders

Oil on Canvas

34¹/₈ x 47¹/₄ inches (86.6 x 120 cms)

Strategically positioned on the North Sea coast, the city of Ostend was the site of one of the bloodiest battles of the Eighty Years' War – the Siege of Ostend which lasted between 1601 and 1604 under the command of Ambrogio Spinola, and resulted in a combined total of more than 80,000 dead or wounded.

Ostend was the last Dutch-held city in the Southern Netherlands to fall to the Spanish. Norbert Hostyn, in an article in *Neptunus* in Feb 1983 entitled "*De Zee en de kunst: Hendrick van Minderhout*" explains the importance of the defensive works depicted here. The Fort Saint Philippe guarded the locks of the canal between Bruges and Ostend. This was the only outlet of the city of Bruges (a major cloth manufacturer) to the sea after the silting up of the Zwin river. The prominent fort is depicted to the left of centre with its supporting 'crown work' in the foreground. These fortifications were strengthened by Don Carlos de Gurres a Borja in 1676.

After this era, Ostend became a thriving harbour and played a particularly crucial role when the Dutch closed off the entrance to the harbour of Antwerp, the Westerschelde, in 1722. When the Southern Netherlands became part of the Austrian Empire in 1714, Charles VI granted the town a trade monopoly with Africa and the Far-East, and the Oostendse Compagnie (the 'Ostend trade company') was allowed to found colonies overseas. However, the Oostendse Compagnie was forced to stop its activities in 1727 due to pressures from the Dutch and British, who wanted to wrestle control of international trade.

A very similar panorama of Ostend by the artist, but on a much larger scale, is in the Groeningemuseum, Bruges (inv. nr. 0000.GRO1284.1). This composition was engraved by Gaspard Bouttats in 1675 giving us an approximate date for this group of paintings. A similar, albeit even larger view was sold at Sothebys from the Estate of Kalef Alaton in January 1992 (lot 135).



A view of Ostend





PIETER NEEFS II

Antwerp 1620–after 1675

Flemish School

Pieter Neefs the Younger studied painting under the auspices of his father in Antwerp. His father had been a highly regarded and accomplished painter of architectural interiors and the tradition continued with his son. Neefs the Younger is known to have collaborated with a number of different artists, not least his own father, which can lead to attributional confusion. Frans Francken III, David Teniers the Younger and Bonaventura Peeters were the other known painters who provided the staffage to his interiors. His output was as large as that of his father and the many comparable examples of his work provide us with valuable insight into his artistic development within the genre.

It appears that Neefs never entered the Antwerp Guild despite his long artistic career. This seems unusual, but it may have been because of his close working relationship with his father that he was never admitted.

The Interior of the Onze-Lieve-Vrouwe-Kerk in Antwerp with elegant Figures conversing

Oil on Panel

19 x 32 inches (48.2 x 81.2 cms)

PROVENANCE: Mrs. Zoccola, Capetown;
Sale, Sotheby's, London, 10th December 1975, lot 37;
Sale, Christie's, 12th October 1979, lot 82

HENRI HORACE ROLAND DE LA PORTE

Paris 1724–1793

French School

Henri Horace Roland de la Porte was a pupil of Jean Baptiste Oudry whose richly coloured paintings were clearly of great influence on the young de la Porte. He was *accepté* by the Académie Royale in 1761 and presented his *morceau de réception* in 1763. This superbly sumptuous still life is now in the Louvre.

His later works are more akin to the rustic simplicity of Chardin and are on a more intimate scale than his grander early works. De la Porte had gone back to a restrained austerity and naturalism in his later paintings that were often confused with the work of Chardin.

Critically acclaimed in his own lifetime, he gained the approval of some very fussy critics, notably Diderot (who actually christened him “Chardin’s victim” on account of the frequent misattributions to Chardin) and the abbé Delaporte, both of whom praised him from his earliest years. His continued exhibition at the Salon gained him a grand following but in 1771 he disappeared from Paris for unknown reasons and only surfaced in Bayeux in 1778, where he rented a property. He was back in Paris by 1781 and was recorded at the Salon again in 1787. De la Porte deserves a greater reputation today as a painter who was his own man and not just a pasticheur of Chardin.

A Still Life with a Brioche, Apples, a Pear, a Bottle and a Glass on a Wooden Ledge

Oil on Canvas

14¹/₈ x 17³/₄ inches (36 x 45 cms)

PROVENANCE: Private Collection, Sweden

De la Porte depicted a brioche a few times notably in a still life sold at Sothebys, New York in January 2005 and inevitable comparisons can be drawn with Chardin’s still life of a Brioche in the Louvre.



De la Porte



Chardin





FRANS POURBUS I

Bruges 1545–1581 Antwerp
Flemish School

Frans Pourbus the Elder began his career as a pupil of his father, Peeter Pourbus in Bruges. From 1562 he was to work in the studio of Frans Floris. It appears that he seduced Susanna Floris, the niece of his master before leaving for an extended voyage to Italy. In 1569 he married Susanna, having already produced a child, the future Frans Pourbus the Younger. In the same year he was elected a member of the Guild in Antwerp, but kept his citizenship of Bruges.

The strict technique exercised in his work was inherited from his father. This, combined with a certain mannerist fluidity, acquired from his master Floris as well as from his studies in Italy, enabled him to create some very remarkable work. An excellent example of this is the triptych of 'Jesus amongst the Doctors' in the Cathedral of Saint Bavon in Ghent, as well as the 'Raising of Lazarus' and 'the Judgement of Solomon', both in the Cathedral in Tournai.

Frans Pourbus's reputation as a portrait painter grew rapidly, and today one can see some of his finest examples in the Wallace Collection, London – a 'Portrait of a Gentleman' of 1574 and a 'Portrait of a Man drinking' of 1575 in the Landesmuseum in Brunswick. At around this time he founded a studio of his own and amongst his pupils were his son Frans the Younger, Gortzius Geldorp, Gabrielus da Bresson and Pieter Codde.



A Portrait of a Gentleman, Head and Shoulders, wearing a Lace Ruff and a White and Green Silk Sleeved Doublet

Oil on Panel

19 x 13½ inches (48 x 34 cms)

Signed: "F. Pourbus fe" and Dated: "1579"

PROVENANCE: Private Collection, UK

PIETER Jansz. QUAIST

Amsterdam 1605–1647

Dutch School

Pieter Quast is an interesting early Dutch painter who began his career in Amsterdam. His painting consists of mainly genre scenes incorporating peasant figures in taverns, home interiors or guardrooms. His work is a little reminiscent of that of Adriaen van de Venne but somewhat looser with more elements of caricature.

Quast lived the majority of his life in Amsterdam but did spend from 1634 to 1641 in The Hague where he joined the Guild in 1634. Despite his popularity and prolific output he died in poverty in Amsterdam.

Several painters like Pieter Codde and Jan Olis imitated his compositions but neither managed to capture his quick sense of drawing and rapid movement.

**The Brandy Seller and his Wife**

Oil on Panel 10 x 7½ inches (25.4 x 19 cms)

PROVENANCE: Private Collection, France

Another version of this painting (also unsigned) is in the Herzog-Anton Ulrich Museum (Inv. Nr. 299) and is paired with another low life subject of a Beggar and his Wife (Inv. Nr. 298) (fig. 1).

Presumably Quast painted a series of small panels depicting town characters and their wives as a panel of the Town Sentry and his wife is in the Schloß Weißenstein, Pommersfelden (Inv. Nr. 429) (fig. 2).

Evidently the series was engraved, although we know of only one example, that of the Brandy Seller which is depicted in reverse.



fig. 1



fig. 2





DOMENICO REMPS

2nd half of 17th century

Italian School

Little is known about Domenico Remps. We do know, however, that he was active in Venice in the late Seventeenth century, as a signed and dated work has been recorded there. It is thought he might have come from Germany or the low countries. We also know of a pair of trompe l'oeils by Remps that are listed in the inventories of the Medici Collection. Furthermore, the China Cabinet in the Museo dell'Opificio delle Pietre Dure in Florence is believed to be his work.

As Eduard Safarik and Francesca Bottari noted in their publication, 'La Natura Mortain Italia', Remps was considered to be one of the first artists of the Seventeenth century to specialise in pictures exhibiting optical illusions, of which this picture provides a fine example.

A Trompe L'Oeil with Letters, Playing Cards and a Bas-Relief

Oil on Canvas

26 x 19³/₄ inches (66 x 50 cms)

Extensively inscribed

PROVENANCE: Private Collection, Italy

The seal on the proclamation is stamped with the mark of Pope Clement X who was Pope between 1670 and 1676, thus giving us a *terminus ante quem* for the painting of 1676.

The bas-relief, while not instantly recognisable, is clearly based on Ancient Greek sculpture, notably the Parthenon Frieze and the Alexander Sarcophagus.

HUBERT ROBERT

Paris 1733–1808

French School

A student of the sculptor Michel-Ange Slodtz, Hubert Robert travelled to Rome in 1754 in the retinue of the new French ambassador to the Vatican, the future Duc de Choiseul. It was probably through the influence of Choiseul that, although he was not officially a 'Personnaire' at the Academie de France in Rome, the young Robert was able to study there for several years. Succinctly described by the director of the Academie de France, Charles-Joseph Natoire, as a young man 'who has a taste for architecture' ('qui a le gout pour l'architecture'), Robert spent a total of eleven years in Italy, mostly in Rome. He fell under the particular influence of Giovanni Paolo Panini, the leading Italian painter of architectural views and 'capricci', who taught perspective at the French Academy, and Robert's earliest paintings and drawings, both in composition and technique, are greatly indebted to the example of Panini. Indeed, at the time of his death, Robert owned some twenty-five paintings by Panini, and in the preface to the 1809 sale catalogue of his collection it was noted that these were 'considered by Hubert Robert as the treasure of his studies: repeating daily that he owed to them, after Nature, the greatest part of his success'. At the Academie de France Robert met and befriended Jean-Honore Fragonard, and with him made sketching tours of the countryside around Rome. Both artists were also engaged by Jean-Pierre Richard, the Abbe de Saint-Non, to provide landscape illustrations for his projected 'Voyage pittoresque, ou description historique des royaumes de Naples, et de Sicile', eventually published in five volumes between 1781 and 1786.

Robert returned to Paris in 1765 and the following year was admitted into the Academie Royale as a 'peintre des ruines', rather unusually being both 'recu' and 'agree' in the same year. He made his debut at the Salon in 1767, exhibiting picturesque landscapes and capricci. He developed a particular reputation for his landscape paintings of real and imagined Roman views, often incorporating ancient ruins; so much so, in fact, that he was given the sobriquet 'Robert des Ruines'. A versatile artist, he often repeated and developed favourite views or compositions in several different formats, including chalk drawings, finished watercolours, small cabinet pictures and large-scale wall paintings. Appointed 'dessinateur des jardins du Roi' in 1778, Robert was also able to incorporate his artistic ideas into his landscape designs for gardens at Versailles and elsewhere. Despite being imprisoned during the Revolution, he remained a significant figure in the artistic scene in Paris until the end of the century.

La Petite Cascade

Oil on Canvas

25½ x 35 inches (64.8 x 89 cms)

PROVENANCE: Ex Collection Professor Thomas Bodkin, Dublin;
By descent to the previous owner

EXHIBITED: Paris, Orangerie des Tuileries, 1933, *Hubert Robert, A l'occasion du deuxième centenaire de sa naissance*, no. 88 (lent by Professor Bodkin, Dublin);
Birmingham, City of Birmingham Museum and Art Gallery, July-September, 1953, *Works from Midland Houses*, no. 39.

Professor Thomas Bodkin (1887–1961) was an Irish lawyer, art historian, art collector and curator. He was Director of the National Gallery of Ireland in Dublin from 1927 to 1935 and founding Director of the Barber Institute of Fine Arts in Birmingham from 1935 until 1952.





JOHANNES ROSENHAGEN

The Hague c.1640–1685

An artist who was clearly influenced by Jan Davidsz de Heem, Johannes Rosenhagen is an otherwise illusive figure. His carefully constructed and acutely observed paintings would suggest he was an artist of great skill but the only mention we can find of him is a sale in The Hague held at his request in 1658. A large still life in the Mauritshuis is a fine example of his painting and illustrates the extent of the de Heem dynasty's influence on him.

A Still Life of Fruit in a Wan-Li Bowl, a Venetian Goblet and a Silver Ewer reflecting the Self-Portrait of the Artist, all on a Table draped with a Red Velvet Cloth

Oil on Canvas

27½ x 24½ inches (70 x 62.5 cms)

Signed: "J. Rosenhagen. F."

PROVENANCE: Private Collection, France



Mauritshuis, The Hague (inv.Nr. 150),
Canvas, 55 x 70cms, Signed

CORNELIS SCHUT

Antwerp 1597–1655

Flemish School

Cornelis Schut was apprenticed to Peter Paul Rubens in Antwerp and the master's style is very prevalent in Schut's oeuvre. He was to spend most of his life in his native city but also visited Rome from 1624–7 and Florence in 1628. Although his influences tended to be mostly Flemish, some Italian Baroque tendencies appear after this Italian sojourn. He was also a founding member of the Dutch artists group in Rome, the *Bentveughels* and earned the ignominious title of *Broodzak* (Bread Bag)!

His preferred subject matters were religious and historical subjects, portraits and a great many *modelli* for tapestries. In 1618 he was elected a member of the guild in Antwerp and later a member of the “wall flower” rhetorical society in 1630. In 1631 he married Catharine Greensius who presumably died, because in 1638 he is recorded as entering into a marriage contract with Anastasia Scelliers.

He produced some extensive decorative works to honour the entry of Cardinal Infante into the City of Ghent in 1635 along with Gaspar de Crayer and Theodor Rombouts. He was an extremely active member of Rubens's studio and in all likelihood helped the great master complete some of his larger commissions even as an independent master himself. On the death of Rubens in 1640, Schut became one of Antwerp's most highly regarded painters who collaborated with many of his well known contemporaries and who was master of his own thriving studio. As a result one of his most important commissions was to complete the altarpiece for the Arquebusier's Guild in 1643.

An Allegory of Geometry

Oil on Panel

10³/₄ x 9¹/₄ inches (27 x 23.5 cms)

Signed and Inscribed: “C SCHUT./IN.”

PROVENANCE: Hotel Drouot, Paris, 23 March 1897, according to a label on the reverse;
Private Collection, France

This small bozzetto panel is typical of the working practice of Rubens, his studio and his pupils. It is the bozzetto for the large canvas which belongs to the Rubenshuis in Antwerp and which hangs in the Antwerp Bourse (no. A59 -'Cornelis Schut, A Flemish Painter of the High Baroque', Gertrude Wilmers, Belgium, 1996) and was engraved by Nagler (with differences).







AERNOUT SMIT

Amsterdam c.1641–1710

Dutch School

Aernout Smit began his career as a pupil of Jan Theunisz. Blankerhoff, the well known shipping painter. His early paintings clearly show the influence of his master, especially in the technique employed in painting waves. However his later pictures are stylistically closer to Ludolf Backhuizen. He became well known for his peaceful coastal scenes full of atmosphere.

Smit must have travelled quite extensively as his rendering of southern seas and his views of Greenland were probably painted from nature. Records, however, are inconclusive and as far as we know he worked mostly in Amsterdam.

The Dutch Fleet Lying in Harbour at Amsterdam with the a Man of War, “The Amsterdam” approaching.

Oil on Canvas

26³/₈ x 34 inches (66.8 x 86.4 cms)

Signed: ‘A. Smit’

PIETER W. VAN DER STOCK & WILLEM C. DUYSER

Amsterdam 1592/3–bet. 1650–70 & Amsterdam 1599–1635
Dutch School

Pieter Willemsz van der Stock, also known as the Monogrammist PW is a rare painter of interiors which show a close affinity to the work of Hendrick van Steenwyck and Dirck van Delen. It is believed that he joined the Amsterdam Guild in 1638, however details of his life are exceptionally hard to find. Willem van de Wetering first identified the Monogrammist PW with van der Stock and we now know of a small number of works, some signed with his monogram. He usually collaborated with another painter for the figures and both Duyster and Pot are known to have worked with him.

Willem Cornelisz. Duyster's name is not that of his father, Cornelis Dircksz., but comes from the house in Koningstraat called 'De Duystere Werelt' (The dark world) in which his family lived.

Duyster was a painter of mostly interior genre scenes and occasionally some portraits in the vein of Pieter Codde who is thought to have been his teacher. A document of 1625 records a violent quarrel between Duyster and Pieter Codde at Meerhuysen, a country house rented by Barent van Someren. Van Someren was a painter, dealer and innkeeper who patronised Brouwer and was a friend of Hals and the document suggests not only that he used the country house to entertain his fellow artists, but that such gatherings were festive enough to, at times, get out of control. Indeed, artists seemed to form their own communities to a certain degree during this period, as evidenced by the double marriage in 1631 of Duyster to Margrieta Kick, a cousin of the Haarlem painters Jan and Solomon de Bray, and of Duyster's sister Stijntje to Margrieta's brother, the genre painter Simon Kick. Both couples eventually lived together in De Duystere Werelt.

Duyster was another example of a supremely talented painter whose turbulent life meant his output was limited, but his ability shines through in the extant paintings. His death of the plague after 36 years brought an untimely end to a highly competent painter, whose works captured much of the spirit of genre art in Amsterdam in the early 17th Century. Together with Codde he influenced a whole generation of interior genre painters like Simon Kick, Anthonie Palamedesz, Dirck Hals, Jacob van Velsen and Thomas de Keyser.

Elegant Figures in a Classical Colonnaded Gallery

Oil on Canvas

39³/₄ x 59⁷/₈ inches (101 x 152 cms)

Signed with Monogram and Dated: "PW 1632"

PROVENANCE: Private Collection, France since the beginning of the 20th Century

Both painters are rare and as such their collaboration is a remarkable one. We know of only very few paintings by van der Stock and only one other collaboration with Duyster which was at Christie's New York in 1997 (fig. 1). The interior is very close in design to a painting offered at Christie's in 1993 (fig. 2) and presumably he used a drawing to repeat loosely the design.



fig. 1



fig. 2



Each painter shows his particular skill to great effect in this masterpiece by van der Stock; Stock in the architectural detail and Duyster in the treatment of the fabrics worn by the individuals populating the space. Known for his skill in rendering silks especially, here Duyster has displayed his talent to the full.

Duyster's often mysterious and atmospheric paintings are taken to another level by the collaboration between the two. What purpose do the enigmatic figures have other than to break up the space? Is the young man in red on the left about to deliver a sad or happy message to the lady in yellow who turns towards him, almost as if he has called out to her? She pauses to turn while the remainder of the group process into the cavernous space beyond. The plunging perspective, gloomy and dusky corners and strictly clean lines of the interior are embellished by the skillfully patterned floor. Van der Stock's masterful manipulation of the space is only enhanced by the inclusion of Duyster's figures – this ideal co-operation and the spirit of artistic collusion in early 17th Century painting in Amsterdam seemingly culminates in this painting.

Léonard Pouy has confirmed the attribution of the figures to Willem Duyster and will include the painting in his forthcoming catalogue raisonné.



An extensive windswept Panoramic Landscape with Travellers on a Path

Oil on Panel

10 x 16³/₈ inches (25.4 x 41.6 cms)

Signed in ink au verso: "Herman van Swanevelt fe,"

PROVENANCE: Given by a friend of the painter, Sir Peter Lely, to the artist as a gift circa 1655 (according to a label au verso); Private Collection, UK

The label au verso reads: "*For my very worthy frend Mr Lilliy / very excellent paynter, at his Lodging / at Mr Flechers house uppon yr piazza / in ye covent Garden in ye Strand. / in London.*"

According to Jacob Simon, Mr Flecher would almost certainly be referring to Tobias Flessier (1610–85) or Flusheer or Flushire with whom Lely shared his house in Covent Garden between 1651 and 1657, before taking it over himself in 1662.

According to the Oxford Dictionary of National Biography: "From 1650 until his death in 1680 Lely lived in a house in the north-east corner of the still-fashionable piazza in Covent Garden. With a frontage of only 29 feet, the house must have been quite narrow, with a number of small wainscoted rooms, including a dining-room, a parlour, a room behind the parlour, a room over the parlour, a bedchamber, and a closet, as listed in his executors' account book. The workroom or studio and the greatroom were presumably the more public rooms of the house. Sitters would wait and be received in the great room, where many of the largest and most important works from Lely's collection must have been displayed, although Pepys on one of his frequent visits to Lely's studio could clearly see other fine pictures in other rooms in the house." We are grateful to Bendor Grosvenor for pointing out this excerpt.

Unlike many of his paintings which are more bucolic, sunnier and filled with a more Italian light this moody and foreboding landscape stands apart. The distant hills remain reminiscent of the Italian campagna but the weather suggests an impending storm and Swanevelt has portrayed the strong wind that precedes this with great skill and atmosphere.

Dr. Anne Charlotte Steland dates the picture to circa 1649–50.

HERMAN VAN SWANEVELT

Woerden c.1603–1655 Paris
Dutch School

Little is known about the early career of the Dutch Italianate painter Herman van Swanevelt. Born probably in Woerden in about 1603, he is recorded as being in Paris in 1623. In France he met relatives of his mother, who was a granddaughter of the famous painter Lucas van Leyden. It is not known when he left for Rome, where he is recorded in 1627/1628 by his friend Giovanni del Campo, who stated in February 1637 that he had known Swanevelt for nine years. In Rome he lived in a house in the parish of San Giuseppe a Capo le Case together with other artists. He became a member of the ‘Schildersbent’, the unofficial community of the Dutch and Flemish artists in Rome (where he acquired the nickname ‘hermit’), as well as a member of the official Accademia di San Luca. Because his name was difficult to pronounce and spell by Italians, he usually was called ‘Monsieur Armanno’ or ‘Monsù Armanno’.

In 1633/1634, both he and Claude Lorrain, who was of the same age as Swanevelt, painted the first “revolutionary” pictures, showing the sunlight of a fresh morning, of a warm afternoon or a glowing evening sky. The light bathes the whole landscape, spreading from the horizon towards the shadowy foreground, where only the figures and some details are hit by sunlight. In Rome Swanevelt produced a series of decorative paintings for Cardinal Antonio Barberini, nephew of Pope Urban VIII, as well as for El Buen Retiro, one of the palaces of the Spanish King Philip IV. He also painted four fresco-friezes in the Palazzo Pamphilj in Piazza Navona for Cardinal Giambattista Pamphilj, (after 1644 Pope Innocence X), and two frescoes in the vestry of S. Maria sopra Minerva in 1634 (only one now remains). His Roman pictures are extremely atmospheric and most of them, in keeping with the halls in Roman palaces, are of a rather large size. They are often filled with biblical, mythological or arcadian figures. His last dated Roman work is a drawing (London, Courtauld Galleries, inv. no. 4483), signed with monogram and dated “RO. / 1641”. In March 1641 he received a payment from Cardinal Antonio Barberini and he evidently left Rome soon afterwards for Florence. Subsequent inscribed paintings and drawings suggest that he was also in Venice in 1642 and in Woerden again in 1644.

By 1643 Swanevelt was back in Paris, where he stayed until his death in 1655. He left Paris several times to visit his family in Woerden and once in 1649 for a short stay in Rome. In 1644 a first marriage contract is mentioned. He did not go through with the marriage, probably due to the controversy surrounding a marriage between a Protestant and a Catholic. In the same year he was elected ‘peintre ordinaire du Roi’. In 1650 he married Suzanne Rousseau from a Protestant family, the sister of his pupil Jacques Rousseau. Also in 1650, he obtained royal permission to publish his etchings, most of which were produced in Paris. Swanevelt is known to have been very successful in Paris and he generously provided loans to a number of individuals, the majority of which had not been repaid at the time of his death. The inventory of his estate of 1657 shows that he died a wealthy man, leaving behind his young wife and a daughter called Judith. In Paris he lived in two different places in the parish of St. Nicolas-des-Champs and was known as ‘Monsieur Armand’, later as ‘Herman d’Italie’. It would appear that he never had a studio with assistants and pupils, neither in Rome, nor in Paris. M. Szanto argues, that “it seems obvious, that Swanevelt [in Paris] wished to control his reputation by personally managing the distribution of his works, be they painted or engraved.” (See: M. Szanto, *Burlington Magazine*, C XLV (2003), no. 1200, p. 199–205). The same seems to have been true while he worked in Rome.

About 1646 Swanevelt participated in the decoration of the Cabinet de l’Amour in the Hôtel de Lambert de Thorigny together with other painters, one of whom was Jan Asselijn, who left Paris before August 1646. During his years in Paris he worked for wealthy and influential art collectors. Most of these commissions are smaller, adjusted to the size of rooms in Parisian houses, and are filled with herdsmen and women, peasants and travellers.

Interestingly, Swanevelt was not a pupil of Claude, as literature has claimed for centuries. Although Swanevelt is less well known than Claude, he was nevertheless a most influential innovator in landscape painting, a successful painter, who worked for the most prominent art connoisseurs and collectors of his lifetime, one of the best Italianate draughtsmen and a famous etcher, whose etchings helped spread his new ideas and were sought after right up to the time of Goethe.

We are very grateful to Anne Charlotte Steland for her help in writing this entry.

PIETER TILLEMANS

Antwerp 1684–1734 Norton, Suffolk
English School

Peter Tillemans was born in Antwerp, the son of a diamond cutter, and came to England in 1708 with his brother-in-law Peter Casteels, when they both worked as copyists for a picture dealer called Turner. He achieved some renown for his copies of works by David Teniers, and his knowledge of horses was probably gained from copying the battle scenes of the French painter Jacques Courtois.

Tillemans' importance however, rests on the fact that he was one of the most prominent of the early British sporting artists. He became a member, and in 1725 Steward, of the Virtuosi Club of St. Luke to which Wootton and Seymour also belonged. He was a close friend of Wootton's and they often collaborated on their larger commissions, given to them by the likes of the Earls of Spencer and Derby, and Dukes of Devonshire, Rutland and Somerset.

Tillemans was especially favoured for his views of country houses and rendering of topography.

A Battle Scene, presumed to be the Duke of Marlborough during the War of the Spanish Succession (1701–1714)

Oil on Canvas

29½ x 43 inches (75 x 107 cms)

Signed: "P. Tillemans F."

PROVENANCE: Presumably Charles Carstairs collection circa 1950;
Collection of Mr. and Mrs. Nelson Reilly, Greenwood, Indiana

We are grateful to Pip Dodd of the National Army Museum for his help in cataloguing this painting.





JACOB TOORENVLIET

Leiden 1640–1719 Oegstgeest
Dutch School

Jacob Toorenvliet trained initially in Leiden under his father Abraham (c.1620–1692), a drawing master and glass painter, who is better known as the first teacher of Frans van Mieris and Matthijs Naiveu. Jacob had a precocious talent for painting and it is known that he was already active as a portraitist by the time of his fifteenth birthday. In 1670 he left for Rome where apparently he made a particular study on the work of Raphael. From 1673 he lived and worked in Venice, where, according to Houbraken he met and married his wife. He is thought to have spent time in Vienna in the late 1670s and by 1680 was back in Holland when he took a pupil, Jacob vander Sluis, in Amsterdam. He returned to Leiden in 1682. Four years later he was admitted to the Guild and he went on to become its director in 1703.

Toorenvliet's oeuvre is bound in the tradition of the Leiden *fijnschilders* and his training under his father no doubt introduced him to the techniques of rendering objects and textures in minute detail. His early output consisted mainly of humble, but lively, interior scenes with musicians, card-players, smokers and drinkers. These reveal his considerable technical ability. Occasionally, however, he depicted more elegant figures in the style of Frans van Mieris. His pictures are identifiable by a cool grey overall tonality and excellent *chiaroscuro* and his materials and foods are rendered with great skill.

The Butcher

Oil on Copper

13³/₈ x 9⁷/₈ inches (34 x 25 cms)

Signed and Dated: "J Toorenvliet ..66"

PROVENANCE: Private Collection, France

Toorenvliet painted a number of small copper panels representing various "métiers"; presumably a theme that allowed him to depict the character of his subject in great detail, which can be seen here to great effect. A Portrait of a Blacksmith was in a sale in Sotheby's New York in 1994 and shows much the same configuration, as well as "The Greengrocer" (fig. 1) which was in a sale in Vienna in 1920.



fig. 1

JACOB VAN DER ULFT

Gorinchem 1621–1689 Noordwijk
Dutch School

Houbraken mentions van der Ulft as the son of the mayor of Gorinchem. He became one of the foremost glass painters of his generation. Sadly no examples of his glass painting remain, but a large volume of his drawings and engravings survive to give us a good idea of his working practice.

In 1658 he is registered as making sketches of heraldic shields in Gorinchem and he certainly became mayor of the town, although it is not known exactly when. In 1679 he briefly fled the town to The Hague to avoid some accusations of corruption. Eventually he moved to Noordwijk in 1683.

Despite the fact that most of his paintings are painted in an Italianate light van der Ulft is not thought to have travelled there and his knowledge of ancient ruins (of which he sketched a great number and in great detail) must have come from earlier engravings.

An Italianate Landscape with the Battle of the Milvian Bridge

Oil on Panel

12³/₈ x 20 inches (31.5 x 50.5 cms)

Signed: "J.van Ulft"

PROVENANCE: Private Collection, France

The Battle of the Milvian Bridge took place on 28th October 312 between Emperor Constantine I and Maxentius. The bridge itself was an important route across the River Tiber along the Via Flaminia into Rome (today known as the Ponte Molle). The battle was decisive in ending the Tetrarchy and giving Constantine sole rulership of Rome. Maxentius drowned in the Tiber during the battle.

Previously confused with the Conversion of St Paul, owing to the presence of the Angel, what we see here is the early conversion of Constantine to Christianity. The battle is seen as a decisive moment in his move towards Christianity and van der Ulft chooses to show this instance, placing the raging conflict on the bridge into the background. The Angel had appeared to Constantine and his soldiers promising them victory in the battle if they daubed their shields with the Chi-Rho symbol. The exact circumstances are subject to different interpretations by contemporary historians. Perhaps one of the best known descriptions is by Eusebius of Caesarea.

The result paved the way for Christianity to become the dominant religion in Western Europe.





actual size

LUCAS VAN VALKENBORCH

Leuven c.1535–1597 Frankfurt
Flemish School

Lucas van Valkenborch was a member of a fine family tradition of painters. His cousins Fredrik, Gillis I and Marten I were all painters of note as was his son Marten II.

He joined the Guild of Mechelen in 1560 working alongside such painters as Hans van Wechelen and Pieter Balten in the tradition of Pieter Bruegel the Elder.

In 1566 he fled the Iconoclasm of Mechelen with Marten I and travelled along the River Maas from Liège to Aachen painting river valley scenes (much like Herman Saftleven on the Rhine many years later).

When William the Silent revolted against Spanish rule the pair returned to the Netherlands where Lucas van Valkenborch was patronised by William and subsequently by Matthias, Holy Roman Emperor. The artist accompanied the Emperor along the Danube as far as Linz. According to Karel van Mander, his travels were curtailed by the Turkish invasion of Hungary so that in 1593 he moved to Frankfurt where he remained until his death.

A Wooded Landscape with Figures Dancing and Merry-Making in a Village

Oil on Panel (tondo)

5.2 inches (13.2 cms)

Signed with Initials and Dated: '1569/VV/L'

PROVENANCE: Anonymous sale;
Galerie Fischer, Lucerne, 1 June 1948, lot 2526;
with Eugene Slatter, London, 1951, from whom acquired by;
Mrs. N. Macgilp, Repton, Derbyshire;
with Leonard Koetser, London, by 1968;
acquired by the mother of the previous owner.

LITERATURE: A. Wied, *Lucas und Marten van Valckenborch*, Freren, 1990, p. 133, no. 9, illustrated.

EXHIBITED: London, Eugene Slatter Gallery, *Exhibition of Dutch and Flemish Masters*, 30 April–7 July 1951, no. 13.

According to Wied, this panel is the first known example of a *kermesse* by Valckenborch. The artist returned to these figure groups throughout his career; the ring of dancing villagers, for instance, is seen in his depiction of the month of *September* (Vienna, Kunsthistorische Museum, no. 5684) in as late as 1585, while the *Village Wedding* roundel dated 1574 (Copenhagen, Statens Museum for Kunst, no. 659), most similar in theme and format (though of much larger dimensions), contains the same motif of figures seated at a table drinking.

In this picture, the high viewpoint and the panorama it affords are testament to Valckenborch's adherence to the old conventions of composition, but the seamless transition between fore-, middle- and background through the progression of brown, to green, to blue hues is evidence of his first-hand observation of nature and atmospheric perspective. The way the eye is led down the receding avenue of trees through the accents of red in the clothing of various figures also demonstrates the artist's compositional understanding. As in many of his paintings, Valckenborch blends an imaginary landscape with the naturalistic depiction of narrative details and everyday life, resulting in a seemingly recognisable scene that gradually dissolves into fantasy.

PIETER CORNELIS VERBEECK

Haarlem c.1598–1654
Dutch School

Pieter Cornelis Verbeeck has erroneously been thought to have been both the son and pupil of the marine painter Cornelis Verbeeck. However, both suppositions are wrong. It is not known who his teacher was but he joined the Guild in Alkmaar in 1635 and in the same year married Agnes Groenveldt. They moved to Utrecht in 1638 but she died four years later and as a result he returned to Haarlem. Verbeeck joined the Guild in 1645 and married Elisabeth van Beresteyn, the sister of his great friend Claes (1627–1684, the landscape painter). In 1649 he painted his sister-in-law, Johanna, on her deathbed. This was to be one of the most haunting portraits of its type.

Houbracken claims that Verbeeck was the teacher of Gillis Schagen, which is very likely. It is not clear whether he knew Philips Wouwerman, Haarlem's finest painter of landscape and horses, but it is likely that they knew of each other and that the younger painter would have in some way been influenced by Verbeeck. On his death his debts were settled by his mother-in-law.

A Rider in Oriental Dress halting in a Grotto with his Horse and his Dog

Oil on Panel

15¹/₃ x 11³/₄ inches (38.5 x 30 cm)

Signed with Monogram and Dated: "P.VB. f. 1642"

PROVENANCE: Moltke Family Collection, Sweden;
Collection of Eric Cervin, Haneberg Manor, Sweden;
Collection of Anna Trellens;
Private Collection, Sweden





JOHANN JACOB VERREYNT

Antwerp 1807–1872 Bonn
Belgian School

Johann or Jean Jacob Verreyt had an active career spanning about fifty years until his death. Despite this very little is known about him except that he studied at the Koninklijke Academie voor Schone Kunsten in Antwerp. Verreyt was a painter of both atmospheric and romantic landscapes and was particularly drawn to the effect of candlelight and moonlight on townscapes, a technique in which he was particularly skilled. He also painted a number of very formal portraits which illustrate how closely he observed his subjects.

Vesuvius Erupting; Figures watching on the Shore

Oil on Canvas
22 x 27½ inches (56 x 70 cms)

PROVENANCE: Private Collection, Germany.

GASPARE VIZZINI

2nd half of the 18th Century
Italian School

Gaspare Vizzini is a painter whose work owes a great deal to Pietro Fabris and Giuseppe Bonito. His painting holds particular affinity to that of Fabris both in subject matter and in its flamboyant treatment of Neapolitan life and people. As his career is still somewhat of a mystery it should be assumed that he may have been apprenticed to Fabris or Bonito. A pair of paintings which were in a sale at Christie's, 10th November 1950, attributed to Thomas Patch, are clearly by Vizzini. They are very close to mischievous Hogarthian subject matters and poke fun at the older and mismatched suitors. A great deal of Vizzini's work still remains to be discovered but the presence of the signed painting in Naples serves to give scholars an excellent basis on which to build his oeuvre.

A Set of Seven Genre Scenes with Gamblers, Dancers and Entertainers

Oil on Canvas

24⁷/₈ x 19³/₄ inches (63 x 50 cms)

PROVENANCE: Private Collection, Ireland

We know very little about Vizzini's work except for a signed and dated (1782) painting in the Museo Nazionale di San Martino in Naples (fig. 1). It depicts a concert by the well known opera composer in Naples, Domenico Cimarosa (1749–1801). Cimarosa was famous for his ebullient and humorous operas (*opera buffa*), and his masterpiece, *Il matrimonio segreto* was written in Vienna for Emperor Leopold II. It was performed on his return to Naples in 1793 to great acclaim. It is tantalising to think that Vizzini in this series of seven paintings was illustrating the rich subject matters of Cimarosa's operas whose sometimes farcical subjects would have provided the perfect material for a painter of Vizzini's inclination.

We are grateful to Professor Nicola Spinosa for pointing out the painting in the Museo Nazionale and for his kind help in the attribution of these paintings.



fig. 1



Settling the Wager



The Puppeteer



The Proposal



The Minuet



La Tarantella



A Romantic Encounter



The Fish Seller



CORNELIS DE VOS

Hulst (Zeeland) 1584–1651 Antwerp
Flemish School

Cornelis de Vos was the son of Jan de Vos and Isabella van den Broeck. He began his career as a pupil of David Remeus (1559–1626) along with his brothers Paul and Jan in 1599, and it is probable that he worked in Rubens's workshop at one time in his youth as he collaborated with the great artist on a number of commissions. In 1608 he was elected a member of the Guild in Antwerp and was to hold the position as Master of the Guild in the years 1619 to 1620. He and his family were very much part of artistic society in Antwerp. His sister, Margarethe married Frans Snijders, while Cornelis married Susanna de Cock, the half-sister of Jan Wildens, in the St. Jacobskerk.

As a painter of portraits de Vos was rarely bettered – his pictures have a clarity of draughtsmanship and colour which is very unique to him. In 1617 he was among the group of Antwerp painters (along with such others as Rubens, Van Dyck and Jordaens) to compete for the decorative scheme of the “Mystery of the Rosary Cycle” for Antwerp's Church of St. Paul (he painted two paintings for this). The decision favoured Caravaggio's masterpiece of the “Madonna of the Rosary” which was placed there in 1620. In 1635, de Vos worked with Rubens again on the joyous entry into Antwerp of the Cardinal Infante Ferdinand, a huge and very honoured task. Between 1636–8 he was employed by Rubens, this time along with his brother Paul, on the decorative scheme for the Torre de la Parade, Philip IV's hunting lodge.

His students include Simon de Vos (who was not a relative). Cornelis de Vos had the honour of being buried in Antwerp Cathedral on his death. A reflection of the high regard in which he was held.



A Portrait of a Lady in Black with a White Collar and Cuffs, holding up a Jewelled Medallion

Oil on Panel

29 x 21 inches (73.6 x 53.3 cms)

Inscribed and Dated: ‘AE (in compendium) TA.s 35 1632’

PROVENANCE: Anonymous sale, London, Sotheby's, October 30, 1996, lot 60 (as attributed to Cornelis de Vos);
Collection of Giancarlo Baroni

Professor Katlijne van der Stighelen has accepted the painting, on first hand inspection, as a fully autographed portrait by Cornelis de Vos.

We are grateful to Professor Jørgen Wadum for his assistance in dating and identifying the panel maker's mark as that of Guiliam Gabron along with the Antwerp Guildmark (fig. 1). The combination of the two dates the panel between 1626 and 1638.



fig. 1

Museums and National Institution Collections

Which have purchased works of art from Rafael Valls Limited

United Kingdom

Birmingham	City of Birmingham Museum and Art Gallery
Cardiff	National Museum of Wales
Derby	Derby County Museum
Edinburgh	National Gallery of Scotland
Guildford	Guildford House Museum
Hull	Ferens Art Gallery
London	National Portrait Gallery The Tate Gallery The Museum of London Wellcome Institute
Oxford	Oxfordshire County Museum
Newmarket	National Museum of Racing
Preston	Harris Museum and Art Gallery
Sudbury	Gainsborough House

Belgium

Brussels	Musées Royaux des Beaux Arts de Belgique
----------	---

Canada

Toronto	Royal Ontario Museum
---------	----------------------

France

Paris	Assemblée Nationale Musée Carnavalet Fondation Custodia, Collection Frits Lugt
Pau	Musée National du Château de Pau
Châlons-en- Champagne	Musée des Beaux-Arts et d'Archéologie
Strasbourg	Musée des Beaux Arts

Germany

Braunschweig	Herzog Anton Ulrich Museum
Karlsruhe	Karlsruhe Staatliche Museum
Kleve	Staatliche Museum Haus Koekkoek
Ulm	Ulm Deutsches Brotmuseum
Weinsberg	Museum of Weinsberg

Israel

Jerusalem	Israel Museum
-----------	---------------

Japan

Osaka	National Museum of Art
-------	------------------------

The Netherlands

S 'Hertogenbosch	Noordbrabants Museum
Rotterdam	Historich Museum
Utrecht	Catharijneconvent Centraal Museum
Woerden	Stadsmuseum

Spain

Madrid	Academia de San Fernando
--------	--------------------------

Sweden

Stockholm	National Museum of Sweden
-----------	------------------------------

Switzerland

Basel	Kunst Museum
-------	--------------

United States of America

Baltimore	The Walters Art Gallery
California	Stanford University Collection
Chicago	Institute of Chicago
Dartmouth	Hood Museum of Art
Los Angeles	The John Paul Getty Museum
Michigan	Detroit Institute of Arts
Minneapolis	Minneapolis Museum of Art
Mississippi	Lauren Rogers Museum of Art
Oregon	Portland Museum of Art
Rhode Island	Rhode Island Museum of Art
Texas	Blaffer Foundation Museum of Fine Arts Houston

Central America

Puerto Rico	Ponce Museum
-------------	--------------

